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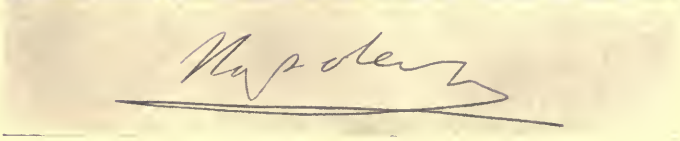

# NAPOLEON COLLECTION

of

# ISAAC F. ROW

LOS ANGELES MUSEUM

WILLIAM ALANSON BRYAN, DIRECTOR

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# Foreword

THIS great collection of paintings, engravings, miniatures, letters, documents and bronzes, placed at the service of the visitors of Los Angeles Museum, was assembled by Mr. Row throughout a lifetime.

As a boy, he read Abbott's "Life of Napoleon." The interest aroused in his impressionable young mind sought expression. He began collecting fine old engravings of the battles and portraits of the personages of the Napoleonic Era. Most of these were painted and engraved during the period of Napoleon's lifetime.

To these Mr. Row has added letters and documents bearing the autographs of every crowned head in Europe during Napoleon's time, together with many other articles of allied interest.

By constantly keeping in touch with the sales of Napoleonana both in the United States and in Europe, Mr. Row has filled chronological gaps quite completely, so that the collection presents Napoleon from the time he left the island of Corsica for France as a boy in 1779 to the return of his ashes from St. Helena in 1840.

Goethe said in his time, "The story of Napoleon produces on me an impression like that produced by the Revelation of St. John the Divine. We all feel there must be something more in it, but we do not know what." May not a lasting world peace be the "something more in it"? Napoleon sought to create a United States of Europe, a League of Nations and world peace by way of victories and conquests.

A way to peace is being sought today by the conference of world leaders about the council tables of the League of Nations, by the cultivation of international friendship and understanding, and by international games such as the Olympics celebrated this year in Los Angeles.

Since the World War, men are coming to know that world peace comes not by might of force nor by power of authority, but by the spirit of international goodwill. This is the revelation that Goethe sought in Napoleon's life, and this is the revelation of this exhibition.


Department of History

ARTHUR WOODWARD
Curator

MILDRED VANCE BROWN
Docent

## EXPLANATORY NOTE

THE group of ninety paintings, engravings and lithographs hanging above the frieze has been so arranged as to carry chronologically the thread of interesting narrative in Napoleon's life.

The pictures on the frieze below are each labeled. They fit into the same chronological narrative as do those above. It is the plan of the exhibition to change the pictures on the frieze each month, beginning with September.

## SCHEDULE OF EXHIBITIONS

I. Early English cartoons in color. They reveal the temper of England toward Napoleon and are an interesting study of the art and humor of the earliest cartoons.

II. Costume in the days of Josephine.

III. Broadsides and Newspapers of the French Revolution.

IV. Napoleon's Generals.

V. Europe's Kings and Queens.

VI. Napoleon's Artists and their Portraits.

The cases contain letters, documents, autographs, medals and medallions that shed further light on the story of Napoleon's life.

The exhibition is numbered to the left as one enters the door.

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## FIRST PERIOD
## 1769—1796
## NAPOLEON THE YOUTH

1. "THE BUONAPARTE FAMILY ARRIVING IN FRANCE." *A rare old lithograph, engraved by the famous Motte, after a painting by Maurisse.* The incident follows Paoli's expulsion of the Buonaparte family from Corsica, an island in the Mediterranean two hundred miles off the coast of France.

   "I was born," said Napoleon, "when my country was perishing. Thirty thousand Frenchmen were vomited upon our soil, cries of the wounded, sighs of the oppressed and tears of despair surrounded my cradle."

2. "NAPOLEON AND HIS BROTHERS." They are, left to right, Louis, Joseph, Lucien and Jerome.

3. "JOSEPH FESCH." *A colored lithograph after Philippoteaux.* He accompanied his sister's fatherless children to France and furthered their ambitions in every possible way. He became archbishop and cardinal and at one time Napoleon thought to have him made Pope.

4. "NAPOLEON AT THE MILITARY SCHOOL AT BRIENNE." *Engraved by August Bry after a painting by Charlet.* His teacher said of Napoleon, "The youngster is made of granite but there is a volcano inside." His sensitiveness and poverty set him apart from his fellows. At fifteen he was promoted to the Ecole Militaire at Paris. The inspector said, "I know what I am doing. I have seen a spark here which cannot be too carefully cultivated."

5. "CHARLES BUONAPARTE." *Engraved by Hust after a painting by Girodet in 1785.* Napoleon's father was of the nobility of Tuscany and after the French conquest of Corsica the Buonaparte name was enrolled in the French College of Heralds by Louis XVI.

6. "LETIZIA RAMOLINO BUONAPARTE." *Engraved by Gervin after a painting by Gérard.* Napoleon's mother was a native daughter of Corsica.

7. "CHARLES AND LETIZIA BUONAPARTE AND THEIR DAUGHTERS." Left to right, Pauline, Letizia, Charles, Marie, Caroline, Elisa.

8. "LOUIS XVI." *From a painting by Franz Boze in 1785.* He was the incapable though innocent victim of his predecessor's misrule, which was the underlying cause of the French Revolution into which, at sixteen, the young Napoleon was plunged, on his graduation from the Paris Military School.

9. "MARIE ANTOINETTE AND HER THREE CHILDREN." *Engraved by Nargest after a painting by Le Brun.*

10. "MARIE ANTOINETTE IN COURT COSTUME." *Engraved by Rador after a painting by Rosslyn.*

11. LOUIS XVI, KING OF FRANCE, IN COURT COSTUME." *Engraved by Berrier after Wallet.* The frames are also contemporary, made by royal craftsmen. Note the wreath and crown above.

12. "BOISSY D'ANGLAS IN THE CONVENTION, RESISTING THE INSURGENTS." *Engraved by Gérard after a painting by Vinchon.* A dramatic scene of the revolution in the First Prairial, 1795.

13. "THE ASSASSINATION OF MARAT BY CHARLOTTE CORDAY." *After a painting by Jules Aviat.* Napoleon's response to the revolution was idealistic and intense. At sixteen, from the terrace of the Tuileries, his introduction to the bloody scenes of the revolution came as he watched the massacre of the Swiss Guards.

14. "NAPOLEON." *A stipple engraving from a drawing in India ink in 1788.* With pencil in hand, the picture suggests Napoleon's efforts as an author. Stationed with his regiment at Auxonne he is writing a history of Corsica. He spent but six hours in sleep, struggling desperately to better his family's poverty by his writing. It is said to be a worthy manuscript, but before its publication advancement came and a salary which enabled him to help his mother materially without his writing.

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15. "LIEUTENANT COLONEL BUONAPARTE." *A rare mezzotint from the painting by Philippoteaux.* The original is in the Museum of Versailles. Napoleon, on leave from his regiment, was the first to bring the red cockade to Corsica.

He failed in his efforts to liberate his homeland. He returned to France and since the Jacobins were his only hope he joined the Robespierre faction though he did not favor Robespierre's "Reign of Terror." A little later, a superior wrote of him, "Should you ever need a man of iron for street fighting—then it must be this Buonaparte." He was twenty-three years of age at this time.

## SECOND PERIOD
## 1796—1801
## NAPOLEON AS A GENERAL

16. "GENERAL BONAPARTE." *This excellent lithograph is by Senefelder, the inventor of lithography.* When Napoleon left Corsica and joined Robespierre he became a Frenchman heart and soul. He changed his name to the French spelling, leaving out the Italian "u." He became General Bonaparte at twenty-four, and he wrote to the central authorities, "One must always be concentrated. To live, we must divide, to strike, we must unite. Victory is impossible without unity of command. Time is everything"—his military principles throughout his career.

A new commander adopted his plan for driving the English from Toulon and gave him a battalion. During the siege, when the military men of genius about were seeking cover, Napoleon bitterly remarked to them—"We do without cover, we have patriotism instead." Wounded by an English lance, he was cited for his bravery and made a general. Toulon was his first victory —a victory over England.

17. "NAPOLEON." *A rare old portrait engraved by F. Cofsia after Veronae in 1797.*

18. "LE PRISONNIER." *A lithograph by Motte after Weber.* After the fall of Robespierre, Napoleon was arrested and thrown into prison at Nice because of his friendship for the younger Robespierre.

19. "THE COURTSHIP OF NAPOLEON." *A very old painting by an unknown artist.* Shortly released from prison, Napoleon spent some time in Paris, where he met Josephine, a Creole, born in Martinique and brought up in Paris. She was the widow of Marquis de Beauharnais, who was guillotined in 1794. Josephine was past the freshness of youth, but she had grace, sweetness and charm. Napoleon fell wildly in love with her. Barras, her protector and guardian of her two children, urged her

"THE EMPRESS JOSEPHINE."
An Engraving by Ribault After Isabey

marriage, but Napoleon frightened and wearied Josephine by the violence of his suit. In a letter she wrote—"What can I do? Nothing but weep. Barras declares that if I will marry the General he will certainly secure for him the command of the army of Italy." They were married and two days later Napoleon left Paris on his first Italian campaign.

20. "VISITING THE BATTLEFIELD AT BASSANO." *Engraved by Janet after Vernet in 1796.* The dog, howling over his dead master, so touched Napoleon that he tossed sleepless that night in his tent—and later he could say "What are a million men to me!"

Through cunning, bluff and suddenness of action Napoleon conquered. The King of Sardinia surrendered "everything that grows on Sardinian soil" to the young general and his half starved army—his first victory against the Austrians.

21. "LE SOIR DE RIVOLI." Italian Campaign of 1797. *After a painting by Vernet.* Napoleon, of Italian blood, bearing an Italian name, speaking Italian as his mother tongue, was the herald of liberty and equality to the Italian people, crushed under Austria's heel. "From among you I will choose fifty men who shall rule the country in the name of France. You are vassals but free. I am your Master but I will protect you. Such is my will." Napoleon's picture was in all the Paris shops: songs, medals, caricatures enlivened the boulevards.

22. "NAPOLEON AT THE BATTLE OF THE PYRAMIDS." *A colored lithograph after a painting by Gros in 1810 who considered this composition his best work. The original is now at Versailles.* "Soldiers, from the summit of yonder pyramids, forty ages behold you!"

Of the nations in coalition against France, only England remained in arms. The conquest of England by way of Egypt was an old idea of the French government. Napoleon would be another Alexander with an oriental

AN APPEAL

TO THE

HEAD AND HEART

OF EVERY

MAN AND WOMAN

IN

*GREAT BRITAIN,*

RESPECTING

THE THREATENED FRENCH INVASION, AND THE IMPORTANCE OF IMMEDIATELY COMING FORWARD WITH

*VOLUNTARY CONTRIBUTIONS.*

Oh, England! model to thy inward greatneſs,
Like little body with a mighty heart,—
What might'ſt thou do that Honour would thee do,
Were all thy children kind and natural.

*Shakeſpeare's Henry V.*

LONDON:

PRINTED FOR J. WRIGHT, OPPOSITE OLD BOND-STREET, PICCADILLY.

1798.

[PRICE ONE SHILLING.]

PAGE FROM AN ENGLISH PAMPHLET OF 1798

kingdom. In May, exactly two years after his triumphal entry into Milan, he set sail from Toulon for Egypt with four hundred ships. Like Alexander, he took with him the learned scientists, men of the faculty of the University of Paris, "The Institute." This group solved the riddle of Egyptian hieroglyphs by the finding and subsequent translation of the "Rosetta Stone," adding to culture four thousand years of Egyptian and Mediterranean history. (The "Rosetta Stone"—a granite slab on which was chiseled a polyglot inscription in Greek and in two variants of ancient Egyptian writing, is now in the British Museum.)

23. "THE EIGHTEENTH BRUMAIRE." *A colored mezzotint by Jazet after Schopin.* The French fleet of four hundred ships was destroyed by Nelson in the famous "Battle of the Nile"—Napoleon and his army were virtual prisoners in Egypt. Turkey declared war and Napoleon went to meet the Turkish army in Syria. The expedition's failure ended forever his dream of an oriental empire. He met a second Turkish army near Aboukir in Egypt, defeating it. In the exchange of prisoners a bundle of French papers fell into his hands. His first news for ten months: Italy lost, Austria and Russia threatening an invasion, the Directory tottering. On October 16th he arrived in Paris, leaving Kléber in charge of the Egyptian army. He was welcomed in Paris like a god from Olympus. "The Government was waiting to be overthrown"—"A brain and a sword" and Napoleon was recognized as temporary Dictator of France.

21. "NAPOLEON AS FIRST CONSUL OF FRANCE." *Made in 1801 after Bouillon.*

## THIRD PERIOD
## 1801—1804
## NAPOLEON THE STATESMAN AND LAWGIVER

25. "NAPOLEON AS FIRST CONSUL OF FRANCE." *By Appiani.* "Now we must rebuild and rebuild solidly," he said to his brother Lucien, who as head of "The Five Hundred" had been the means of the successful *coup d'état.* A new constitution by Abbé Sieyès was made for him and for his hour. The Code Napoléon is today the basis of government in many lands. Public works were instituted, industries made to flourish, the famous Bank of France dates from this time. Napoleon's system of indirect taxation was so perfected that in all his rule there was never a deficit nor a loan, and it was said that the people did not know that they were being taxed.

26. "NAPOLEON CROSSING THE ST. BERNARD PASS." *Detail portrait from Paul Delaroche's great painting.*

27. NAPOLEON CROSSING MOUNT ST. BERNARD, MAY 1800." *Engraved by Gilbert after David's famous picture painted in 1805.* In the spring, Napoleon turned to the reconquest of Italy. An army crossed the Alps for the first time in two thousand years. Napoleon was in Pavia before the Austrians realized what was impending.

28. "THE BATTLE OF MARENGO, JUNE 18, 1800." *A fine old engraving by Carl Vernet.* The Austrian forces greatly outnumbered the French army and by five o'clock Napoleon was driven back. He maintained the morale of his troops until Desaix came with reinforcements at seven o'clock and the battle tide was turned to victory. Desaix fell in his hour of triumph, plunging his devoted general into deep sorrow. Marengo is just three miles from the spot on the map where four months earlier Napoleon had thrust a pin, saying to Desaix—"Crossing the Alps at St. Bernard, I shall fall upon Melas, cut off his communications and meet him on the plains of the Scrivia." That night he wrote a personal appeal to the Austrian Emperor—"On the battlefield of Marengo amid grief and pain, surrounded by fifteen thousand corpses, I implore Your Majesty let us give our generation peace and tranquility." His long letter, as brilliant as had been his plan for the battle of Marengo, was also as fruitful of victory. The Peace of Lunéville conceded the Rhine frontier and reestablished the French in Italy. Within two years of Napoleon's seizure of power, France was at peace with herself and with the world.

29. "BERTHIER AND MELAS SIGNING THE AGREEMENT OF SURRENDER AT MARENGO, JUNE 15, 1800." *Engraved by Leroux after a painting by Drolling.*

30. "NAPOLEON AT MARENGO." *A rare old colored mezzotint by Hammersmith, London, under date of Nov. 17, 1800.*

THE CROSS OF THE LEGION OF HONOR

The Legion of Honor was founded in 1800 as a distinction for patriotic service to France.

When in the Council of State a warning reference was made to the kinship between these orders of distinction and the abuses which had been swept away, Napoleon answered, "You declare that they are toys for children—well, grown men are led by toys. . . . With no other kind of money is it possible to reward actions which are so sublime that they cannot be valued in current coin." In these notable words we get Napoleon's contempt for mankind, his understanding of the masses and the critical aloofness of the foreigner who has chosen a new fatherland.

31. "THE CONCORDAT." *Engraved by Gérard after a painting by himself.* The original is at Versailles. The French Revolution had ushered in a "Reign of Reason," which aften ten years Napoleon brought to an end bv healing the breach between France and the Catholic Church. A great ceremony at Notre Dame Cathedral in July 15, 1801, sealed the agreement.

32. "NAPOLEON AND JOSEPHINE DISCUSSING THE CODE." *A rare old engraving by Coromina.*

33. "NAPOLEON BONAPARTE, EMPERADOR DE FRANCESES." *A rare old engraving by Coromina.*

34. "NAPOLEON IN 1803." *An engraving by Gérard* done as a gift for Letizia — "Madame Mère" — Napoleon's mother.

35. "NAPOLEON AT MALMAISON." *A Colored lithograph from a painting by Isabey, the well known miniature painter who painted many of the royal family portraits during Napoleon's time.*

36. "JOSEPHINE AT MALMAISON." *A colored print from the well known painting by Prud'hon.* This lovely picture of Josephine in the garden of her much loved Malmaison is said to be one of the most faithful likenesses of Josephine, as well as the most graceful. Malmaison, eight miles out of Paris, was purchased by Josephine while Napoleon was in Egypt. When he returned he found waiting for him a powerful salon whose members proved of much use to him. It is today a treasure house of Napoleonic materials.

37. "THE EMPRESS JOSEPHINE." *An engraving by Gérard.*

## FOURTH PERIOD
## 1804—1812
## NAPOLEON THE EMPEROR

38. "NAPOLEON THE EMPEROR." *A colored engraving by Cazenave after Vanderval.* On the 18th of May, 1804, Napoleon was first addressed as "Sire" and congratulated on his election to the throne of the French people.

39. "THE EMPEROR NAPOLEON BESTOWING THE CROWN ON THE EMPRESS JOSEPHINE, DECEMBER 2, 1804." *Engraved by Jazet after the painting by David in 1805. The original painting has been hanging in the Louvre since 1889.*

40. "NAPOLEON THE GREAT IN CORONATION ROBES." *Engraved by Desnoyer after Gérard in 1805 by special order of the Emperor.*

41. "THE EMPEROR NAPOLEON I IN ORDINARY COURT COSTUME." *Engraved by Ribault after a design by Isabey in 1805.*

42. "THE EMPRESS JOSEPHINE IN COURT COSTUME." *Engraved by Ribault after Isabey in 1805.*

43. "NAPOLEON I." *An engraving by Louis after a painting by Paul Delaroche. It is known as the "Snuff Box." Delaroche chose here a characteristic pose, the right hand within the unbuttoned waistcoat.*

His assumption of imperial power was due to what Napoleon felt was a need to strengthen his position. The English had refused to evacuate Malta as agreed upon at the peace of Amiens and Napoleon began preparations for the invasion of England, despite his lack of a navy. The sale of Louisiana to the United States came at this time. It was one way of hurting England. He attempted to incite the Irish to revolt and to attack India as a part of his plan to conquer England.

An attempt to assassinate Napoleon was laid to English foes, for which the Duc d'Enghien was executed, a great blow to Napoleon's popularity and afterward he acknowledged that it was a blunder. Six days after the execution it was proposed in the Senate that Napoleon be made Emperor.

41. "EMPEROR NAPOLEON." *A colored lithograph by Marvin.* The wreath of holly, eagle, standards and battle scenes constituted a much admired decoration, one hundred years ago.

15. "JOSEPHINE AS EMPRESS AND QUEEN." *A very rare early colored engraving, probably the work of an Italian artist.*

16. "THE EMPEROR IN HIS CORONATION ROBES." *A colored engraving by Pauquet after Isabey. 1805.*

17. "NAPOLEON." *By an unknown artist, who at least painted truly the small statured Napoleon. For the most part the portraits of Napoleon make him a Caesar, whereas he was only five feet and three inches tall.*

Austria looked with jealousy on Napoleon's accession to the imperial throne and his replacement of feudal institutions with modern ideals. Personal liberty, equality before the law, religious toleration were as hateful to the reactionary Metternich and Austria as was the disturbance in the balance of power. In 1805 Austria, England and Russia joined in a coalition against France. Napoleon turned against his continental foes. The Austrians capitulated at Ulm—"won by legs," Napoleon said, "instead of arms." A month later Vienna, the Austrian capital, was in his hands.

By the first of December the allied armies were drawn up in battle array, ready to strike back. The Emperor remained in bivouac all night and at eight o'clock he galloped up his line crying "Close the campaign with a clap of thunder!" Before night eighty thousand Russians and thirty thousand Austrians were routed. Of all Napoleon's battles, Austerlitz was the one of which he was most proud.

The great English naval victory at Trafalgar clouded by the death of Nelson, was changed to despair by the battle of Austerlitz. The Peace of Presburg, and Napoleon was again master of Europe. He celebrated New Year's day in Paris.

48. "NAPOLEON AT JENA." *An old colored print, artist unknown.*

49. "MURAT LEADING THE CAVALRY CHARGE AT JENA." *A colored print after a painting by Chartier.* After the Peace of Presburg with Russia and Austria, eight months were spent in fruitless negotiations with England and Prussia. By the end of September war was declared. Moving with terrific rapidity, Napoleon caught the Prussians at Jena on Oct. 14, with frightful results. Prussia combined with Russia and the battle of Eylau was saved to Napoleon by a hairsbreadth, but with enormous losses. Dantzie capitulated in May.

50. "1807"- -NAPOLEON SALUTES HIS CAVALRY AT FRIEDLAND. *Engraved by Jacquet after Meissonier. The original hangs in the Metropolitan Museum of Art, New York.*

The Battle of Friedland was won because the Russian commander blundered. Napoleon writes Josephine—"My children have worthily celebrated the anniversary of Marengo. It will be just as glorious for my people."

At the Peace of Tilsit, again the map of Europe was made over in favor of Napoleon.

51. "LE DRAPEAU CONQUIS." *Hussards Chamboreau. 1809. After a painting by Edouard Détaille.*

The Peace of Tilsit was followed by the Decree of Berlin which held Napoleon's future policy towards Great Britain. The "Continental System" would shut England from the land as she had shut her enemies from the sea. Spain and Portugal revolted against an economic tyranny that would ruin their profitable trade with England. For such resistance as Napoleon met at Saragossa there was no end but extermination.

52. "THE BATTLE OF WAGRAM." *Engraved by Rollet after the painting by Bellange, 1809.*

The disturbance of the continental peace came from Austria, fomented by the disloyal Talleyrand and Fouché, Napoleon's ministers. Napoleon crossed the Danube, engaging the Austrians under the very walls of Vienna. At Aspern and Essling Napoleon won victories but the bridge essential to his plans was burned. He accomplished the prodigious feat of getting his reinforcements across to the left bank of the Danube. Wagram was fought and won at heavy cost. The discouraged Austrian Archduke Charles, however, sued for peace. In five campaigns and thirty battles Napoleon had been victor over Charles!

53. "NAPOLEON." *Engraved by Niquet after a painting by Deveria.*

54. "NAPOLEON THE GREAT." *A rare old portrait drawn and engraved by Jazet.*

55 "NAPOLEON AND HIS STAFF." *From a painting by Horace Vernet. The original of this famous picture was first exhibited in the Salon of 1836. It now hangs in the Hall of Battles at Versailles.*

56. "MY DESTINY AND FRANCE DEMAND IT." *Engraved after a painting by Laflet Pott.* The Talleyrand and Fouché plot to check Napoleon's power in Europe, an attempted assassination, his desire for peace, and a son to carry on the dynasty he had founded, brought Napoleon to decide upon the divorce of Josephine and marriage to a princess of royal blood. "God alone knows how hard a step this is for me to take, but no sacrifice is too great for the sake of France."

57. "BEFORE THE JUSTICIAR." *A stipple engraving in colors by a son of Perret after a painting by David.* Josephine's son and daughter whom Napoleon had adopted, signed the decree.

58. "EUGENE DE BEAUHARNAIS." *Son of Josephine, Viceroy of Italy.* Of all Napoleon's family he was perhaps the most admirable character.

59. "JOSEPHINE." The mother of Eugène and Hortense de Beauharnais and Napoleon's first Empress. Painted from nature by Laurent, engraved by Audouin.

60. "HORTENSE AND HER SON." *Engraved by Thébault after a painting by Gérard.* Napoleon before the birth of his son had regarded Hortense's son as heir to the throne of France. His death at five years of age was a great sorrow to Napoleon.

61. "HORTENSE." *Colored lithograph by Delpach after Belliard.* Hortense, Josephine's daughter, was the wife of Napoleon's brother, Louis, King of Holland, and mother of Napoleon III.

62. "NAPOLEON IN 1808." *A colored lithograph by Lenwin Lassale.*

63. "THE KING OF ROME 1811." *Engraved by Desnoyers after Gérard.* The French people were wild with enthusiasm when the long desired heir to the French throne was born. In all these rejoicings none was so touching as Josephine's, who, upon hearing the cannon, called her friends together, "We too must have a fête, I shall give you a ball and the whole city of Evreux must come and rejoice with us."

Without the knowledge of the baby's mother, Napoleon took his son to Josephine, who had begged to see him. "This child—with our Eugène," Napo-

leon said. "will constitute our happiness and that of France."

64. "MARIE LOUISE." *Engraved by Ribault from a bust by Bosio.* Napoleon would have preferred an alliance with Russia, but Alexander's sister Ann was but fifteen years of age. Marie Louise, daughter of Charles of Austria, whom he married by proxy on March 12, 1810, was eighteen.

When he saw his new wife, "She is by no means beautiful, marked with smallpox, though not badly, thick lips, watery blue eyes, full bosomed for her years, but fresh and young." Marie had naturally a horror of the man who had caused her country so much woe and the marriage was a misfortune for both.

65. "NAPOLEON AND HIS SON." *Engraved by Zobel after Steuben.*

66. "DUKE OF REICHSTADT." *Engraved after a painting by Philippoteaux. A later portrait of the son of Napoleon and Marie Louise.* When Napoleon was forced to abdicate, Marie Louise took the boy to her father's court at Vienna. He died there when he was twenty-one years of age.

67. "KING OF ROME." *Portrait of the son of Napoleon and Marie Louise, a mezzotint after the exquisite painting by the English artist Lawrence. It is now in the collection of the Duc de Bassano.*

68. "NAPOLEON IN HIS CABINET." *A colored lithograph by Vayson of Napoleon and his son.*

## FIFTH PERIOD
## 1812—1815
## DECLINE AND FALL OF NAPOLEON

69. "NAPOLEON SHOWING THE GERARD PORTRAIT OF HIS INFANT SON 'THE KING OF ROME' TO HIS SOLDIERS BEFORE MOSCOW." *Engraved by Rollet after the painting by Bellange.*

Napoleon's boycott, the "Continental System" weighed heavily on Russia. A strong party arose in Russia against the "Unnatural Alliance" between Alexander and Napoleon. War came after months of strain. With his "army of twenty nations" wrongly estimated at six hundred and seventy-eight thousands Napoleon crossed the Niemen into Russia. He had delayed, hoping that Alexander would answer favorably his urgent overtures for peace. Alexander never replied. The Russians, refusing a battle, retreated steadily from August 12th to September 7th, burning their villages and destroying the food supplies as they went. Near Moscow the Battle of Borodino was fought and won by Napoleon, but at the cost of thirty thousand men. That night Moscow was burned by the Russians. More than a month his starving army remained in the burned city, while Napoleon tried to no avail to fix terms of peace with Alexander.

70. "NAPOLEON." Drawn from life at the request of Joel Barlow, United States Ambassador to France, by a member of his suite, just before the Russian campaign.

Napoleon at St. Helena gave Vernet's engraving of this picture to his physician, Barry O'Meara, who in turn gave it to Thomas Moore, the English poet.

71. "NAPOLEON AT THE HEAD OF THE ARMY OF FRANCE." *The original of this famous painting by Meissonier was first exhibited at the Paris exposition in 1889.* On October 19th, the army with its sick, wounded and hungry began the home journey. Word of the Malet conspiracy, based on the false report that Napoleon was dead in Russia, forced him to desert the army and hasten to Paris. But forty thousand of the magnificent "Army of Twenty Nations" crossed the Niemen. Four hundred and fifty thousand were lying on the icy steppes of Russia, claimed by hunger and Russian cold.

72. "THE FLIGHT OF THE FRENCH THROUGH LEIPSIC." *A colored aquatint by Bowyer in 1816 after an original drawing done on the spot.* The three days battle of Leipsic forced Napoleon's retreat across the Rhine into France. The campaign of 1914 was worthy of Napoleon's genius, but the odds against him were too great. Paris capitulated March 30th.

73. "THE ALLIED ARMIES AT LEIPSIC, MAY, 1813." *A colored aquatint by Bowyer made in 1816 after a drawing done on the spot.* When Alexander followed the retreating French army across the Niemen in the spring of 1813, all the states of Europe were his allies. They met only the remnant of Napoleon's Grand Army—there were no reserves. France could not give Napoleon a fresh army—"Her veins were empty. She was bled to death." Even so, Napoleon won victories at Lutzen, Bautzen and Dresden that led to armistice; but Napoleon, taking a gambler's chance, refused the honorable peace offered.

74 "NAPOLEON AT FONTAINEBLEAU." *Engraved by Jules Francis after Delaroche.* His loyal army followed him to Fountainbleau. But Talleyrand, his long disloyal minister, brought the legislators to his views. When Marmont, his trusted officer, joined his enemies, Napoleon took poison. When the poison proved impotent—"Even death will have none of me," he groaned. On April 11th Napoleon abdicated. The Bourbon, Louis XVIII, was called to the throne of France.

75. "THE ISLAND OF ELBA." *An unsigned colored engraving.* On April 20th, Napoleon left Fontainebleau for Elba, an island in the Tuscan Sea. He administered the affairs of his little principality as if it were France. His mother visited him, bringing him a fortune from her hoarded wealth. Twenty-six of the "Old Guard" joined him. But his great desire that Marie Louise and his little son should come to him from Austria was ungratified. Marie Louise's secretary

CONTEMPORARY ENGLISH CARTOON OF GEORGE III AND NAPOLEON

was returning to France and when he said goodbye, the little Napoleon drew him aside to whisper—"Tell my father I love him tremendously." It was Napoleon's last message from his son.

76. "THE RETURN FROM ELBA, MARCH 7TH, 1815." *Engraved by Sanders after the painting by Steuben.* When Napoleon heard of Metternich's redivision of Europe at the Congress of Vienna and the French disillusionment as to the new Bourbon rule, he said. "I am the cause of France's unhappiness. I must effect a cure." At dawn, seven little frigates carrying a thousand men and a few guns landed at Cannes. At Grenoble he met the royal troops—"Soldiers of the Fifth Army, don't you know me? If there is one among you who wishes to kill the Emperor let him come forward and do so. Here I am!" He threw open his grey coat. "Vive l'Empereur!" and they fell in behind Napoleon. Two days before the flight of the Bourbons, the following notice appeared on the door of the Tuileries—

"The Emperor begs the King to send him no more soldiers: he has enough."

"What was the happiest period of your life?" O'Meara asked Napoleon at St. Helena.

"The march from Cannes to Paris," he replied immediately.

77. "WELLINGTON AT WATERLOO, IN FRONT OF THE BRITISH SQUARE." *A colored engraving by Hillingford.*

The Allies under the direction of Metternich were again ready to take up arms—not against France but against Napoleon as an outlaw and enemy of the peace of Europe. On the 16th, 17th and 18th of June were fought the battles of Ligny, Quatre-Bras and Waterloo.

78. "WELLINGTON AT WATERLOO." *A painting by Heath, an English artist, done two years after the battle.*

79. "BATTLE OF WATERLOO." *Painting by Heath, made in 1817, a companion to No. 78.*

80. "GENERAL BLUCHER." An old portrait of the leader of the Prussian army whose reenforcements at the crucial moment gave Wellington the victory over Napoleon at Waterloo.

81. "LA PENSEE TRISTE." A lithograph by Julien after a painting by Bellange. Napoleon on the eve of Waterloo.

82. "NAPOLEON AT WATERLOO." *A Colored mezzotint by Jazet after a painting by Steuben.* Napoleon had won the battle of Ligny, though but half of his army of two hundred thousand men was with him. It was his last victory. A severe attack of gastritis, to which he was growing more and more subject, made him roll in agony within his tent during the night. He whose great rule in war was "Time is everything" failed to attack promptly, waiting until noon for drying roads. Yet at five o'clock, Wellington's message to Blucher, the Prussian general, was—"Unless your corps keeps marching and attacks without respite, the battle will be lost." This is the moment for an attack by the "Old Guard," but the Emperor is ill, he again holds his hand at the critical moment. Waterloo is lost.

83. "THE DUKE OF WELLINGTON." *Engraved and painted by John Lucas.* Wellington was a worthy foe. His mastery of the art of war was attained with all the devotion shown by Napoleon in his youth. He saw long service in India. In the Peninsular War his reputation as a general was fully established. He subjugated his army and gave it brilliant victories, but he was cold and punctilious, never securing the affection of his officers as did Napoleon. After Waterloo he became the most influential personage in Europe. He added to the splendors of his military career a creditable record as a statesman. In contrast to Napoleon's, the unusually prolonged evening of his life was of impressive beauty and calm.

84. "NAPOLEON EMBARKING ON THE BELLEROPHON." *An ancient engraving by Baugeau.* Napoleon delayed too long his uncertain plan of escape to the United States. At Rochefort, whither he had gone to embark, he found the Bellerophon of the English Coast Guard. Captain Maitland accepted him as a guest. "I come like Themistocles to throw myself upon the hospitality of the British people," he wrote to King George. The "Bellerophon" was no sooner in Plymouth Harbor than it became evident that their royal foe was a prisoner of the English people and not a guest.

85. "NAPOLEON ON BOARD THE BELLEROPHON." *Engraved by Steele after a painting by Orchardson.* At Plymouth he was transferred to the "Northumberland" which bore him to St. Helena where he was to spend the remainder of his life. This picture is probably the most frequently seen of all Napoleon's pictures.

86. "ST. HELENA." *A Colored engraving by Dubois.* The island is a mass of jagged rocks, six hundred miles off the coast of South Africa. Sir Hudson Lowe, the governor of St. Helena, regarded himself as Napoleon's jailer.

The fear and resentment of the English nation were expressed in his studied humiliation of his royal prisoner. An old stable, almost on the summit and to windward of the mountain, was fitted up for Napoleon's dwelling. It proved damp and unhealthful. The constant odor of the damp manure beneath the floor compelled Napoleon to try to rebuild Longwood, his stable dwelling, in order to make it more livable. Water had to be hauled from a spring three miles away, yet he made a garden and planted trees in the shadeless yard. In the old fastidious days he was wont to say—"Air, water and cleanliness are my three medicines."

87. "NAPOLEON AT ST. HELENA IN 1819." *Colored lithograph by Currier. Made as a gift to Marshal Clausel.*

He lived for five and one-half years on St. Helena, subject to unnecessary restrictions and humiliations. The effect of this treatment on his character is one of the most interesting studies connected with Napoleon and increases greatly one's respect and admiration for him. He studied English, played games, wrote and dictated prodigiously. When his writings were published by Napoleon III, there were four volumes. Though he lacked the official documents for making history, his writings are concise, logical and vivid.

Death came by way of cancer of the stomach—a development from the old gastric attacks. His preparations were methodical and complete. He made his will to the smallest details, and left a final word on certain questions on which he felt posterity should understand his position. The last word that he uttered was the name of "Josephine" his divorced wife. He died courageously and proudly on the fifth of May, 1821.

88. "NAPOLEON EMERGING FROM THE TOMB." *Lithographed by Currier.*

89. "NAPOLEON'S GRAVE AT ST. HELENA." *A colored lithograph by Kellogg.* "We buried him beside a spring he loved."

90. "THE OPENING OF NAPOLEON'S COFFIN AT ST. HELENA." *Lithograph by Adam.*

It was Louis Philippe who in 1840 secured an appropriation from the Government and sent his own son with a frigate "that Napoleon's body might be brought to Paris and a fitting monument be raised."

91. "NAPOLEON'S FUNERAL PROCESSION IN PARIS." *Drawn on the spot and lithographed by Turgis.* The funeral car is passing down the Champs Elysées, the Arc de Triomphe of Napoleon in the background.

92. "THE ARRIVAL OF NAPOLEON'S FUNERAL CORTEGE AT THE INVALIDES, DECEMBER 15, 1840." *Drawn on the spot and lithographed by V. Adam.* Thus after twenty years Napoleon's desire as expressed in his last testament was fulfilled. "It is my wish that my ashes shall be laid to rest on the bank of the Seine in the midst of the French people whom I so much love."

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